TUITION on all Fretted Instruments is given **at 54/55, Piccadilly, London, W.1**

PICKINGS

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ISSUED FOR BANJO, MANDOLIN AND GUITAR ENTHUSIASTS

No. 51. JUNE—JULY, 1943 Price 2d.

FRETTED-INSTRUMENT PUBLICITY

By EMILE GRIMSHAW.

On Easter Monday afternoon an exhibition of arts and crafts was held at the County Hall, London, where visitors, in addition to viewing the work of L.C.C. students, enjoyed a musical programme of ninety minutes duration, which was contributed by the combined Banjo, Mandolin and Guitar Orchestras of Islington and Fulham, under the direction of Bernard Sheaff and Edward Fairs.

It was a grand idea to have this excellent band of forty-eight players providing the music at this particular exhibition because every player was an L.C.C. music student. In addition to being proud of its students' work, which was on special exhibit, it does really look as though the London County Council are feeling more than a little proud of the accomplishments of the members of their own banjo, mandolin and guitar classes, and, very rightly, believe that this is something that is also worthy of being brought to the notice of the general public.

The many visitors to the exhibition thoroughly enjoyed the music; they heard "Banjo Vamp," "Gems from the Overtures," "Solitude" (Ellington), "Musical Memories," "Down the Mall," "Nigger Minstrels," "Show Boat," and other band numbers. "Momi," etc., was played by the Fulham Hawaiian Quartet; Michele Ronga, accompanied by his brother on the guitar, played some brilliant mandolin solos, including "Fair Rosemary" (Kreisler), and Harry Ruth gave a couple of plectrum-banjo solos in excellent style, "Crazy Joe" and "Overture Medley," both accompanied by the band. All the items were loudly applauded, and Conference Hall, in which the concert was held, was crowded with visitors from all parts of the Exhibition. Special mention should be made of Mr. Ashford's first-rate playing of solo passages on the bass banjo.

Banjo, Mandolin and Guitar Bands should try and make more public appearances. Organisers of local concerts would be glad to engage them if they knew that they were available. The local teacher who has organised a band will find a well trained group of players without the slightest doubt, his best possible advertisement. Every player should try and induce as many non-players as possible to join in the fun and enthusiasm of playing a fretted instrument. Many a player who feels that he is not quite good enough to play a solo publicly can usually put up a very good performance in conjunction with others. So let us play together, and let us do it publicly—particularly for the entertainment of non-players so that others may want to learn and share in the fun.

THE FORTHCOMING BANJO, MANDOLIN AND GUITAR CONCERT.

My friend Byron Davies, of whom I wrote in a recent issue of "Pickings," announces a concert for Saturday afternoon, June 26th, at the Wigmore Hall, London, which deserves the utmost support from all who are fretted-instrument minded. Personally, I hope and believe it will be a success, but in any case it is bound to focus at least a degree of interest on our instruments.

Mr. Byron Davies has played the banjo for at least twenty-five years, and is brimful of enthusiasm for the instrument. He becomes a fretted-instrument concert promoter solely for the joy of achievement, for he is at the top of his calling in another sphere. He is known to every dance band musician in this country, and has more of them working for him than perhaps any other man in the country.

I understand that Mr. Byron Davies has not yet completed his list of artistes who will appear at his concert, but there will be the combined bands of Islington and Fulham Banjo, Mandolin and Guitar Orchestras, about which I first wrote; many prominent soloists and duetists and Byron Davies himself will compere the show. The many wise and witty things he will have to say will, I feel sure, be a prominent feature of the entertainment and one of the star attractions.

GRIMSHAW Guitars : "REVELATION" and "HARTFORD"

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

MAINLY ABOUT PLAYERS

Felix Mendelssohn's Hawaiian Serenaders have been touring the provincial towns with great success, and will be in Blackpool for part of the summer season. We hear that Kealoha Life, who has been happily associatead with the above combination for about four years, has recently handed in his resignation.

Yorkshire players of fretted instruments who live in or near Rotherham may be interested to know of a banjo, mandolin and guitar club that Mr. Don Rands proposes to form in this town. Those who are interested should write to him at 4, Godstone Road.

Mr. W. Wardrop, of Inverlochy, has sent us the following:—

"The G.5 Revelation guitar arrived in perfect condition, and I am wholly satisfied with the instrument, which is all you claim it to be. Members of the band have commented on its wonderful tone."

We regret to hear of the death of Mr. Sam Mathieu, a well-known Manchester teacher and player of the banjo and guitar. He was a member of the original Manchester Banjo, Mandolin and Guitar Club which won the trophy at the very first Blackpool Rally. He was also a member of the Spindler Banjo Quartet, and, with Mr. William Lindley, fulfilled numerous engagements in Manchester and district.

We congratulate Mr. Leslie Marsh on the formation of the Drayton Park Banjo, Mandolin and Guitar Club, of which he is conductor and chairman. Several old members of the Islington, Hackney and North London Clubs have joined. Meetings are held on Wednesday evenings from 7.15 to 9.30 at the Drayton Park L.C.C. School, opposite Drayton Park Tube Railway Station (Northern Line). Players who would like to join this club should write to the secretary: Mr. Sidney Steele, 32, Sirdar Road, Wood Green, N.22.

There has been a big demand for the banjo solo "Return of the Regiment" since we announced that it had been reprinted and was again available for both finger and plectrum-styles of playing. Jack Ashton, who recorded the solo for the old Bull Dog Company, writes to say that "Return of the Regiment" makes an excellent saxophone solo, and that he heard it played publicly on that instrument many years ago at the Pier Pavilion, Southport, with enormous success.

Members of the Cheltenham Esperanto Society were entertained recently by Mr. Appleby, who gave a lecture on the history of the guitar, with musical illustrations by Mr. Appleby and a friend. The lecture, which was given entirely in Esperanto, dealt with the history of string instruments as far back as 5,000 B.C.

YES OR NO?

Are members of a modern dance band expected to play printed dance music exactly as it is published?

Readers are asked to study this question carefully, and then decide either "Yes" or "No" before turning to the answer, which is given on page 8.

PICKINGS

FROM OTHER PAPERS.

LEGEND OF THE LEI.

On Friday morning we sailed for San Francisco. The friends we had made in Honolulu came to see us off. They gave us each a "lei" to hang round our necks. The girls had garlands made from two or three kinds of flowers; mine was a neat, firm, masculine one made from a soft purple bloom. The band played "Aloha Oe" as the ship glided away from the quay. We wore our "leis" for lunch; in the evening we cast them into the sea. I watched mine swirl round and round before it reached the water; it was like a tiny vortex. The legend says that if the "lei" drifts ashore, you will return. I do not know what happened to mine, but sometimes I think of those lovely flowers not so much as a symbol of a desire, but as a reminder that there is still an old custom of courtesy and love in the Pacific which has not entirely lost its beauty and significance.

AGE NO BAR.

In the outlying parts of the Soviet Union there is a high proportion of people living to a fabulous age.

The most famous man of the Soviet Union is Dyamboul, the poet of Kovzakslan, sometimes called the last of the Troubadours!

He is 96, and still playing the lute and improvising war songs and hymns for the Red Army.—*Daily Mirror.*

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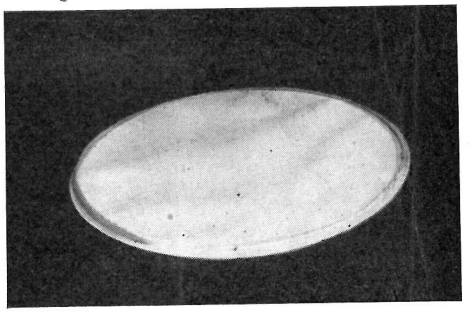

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*Blaze Away	A. Holtzman
*Banjo Vamp	Emile Grimshaw
*Black Coquette	Emile Grimshaw
*Butterfly Waltz	W. W. Andreeff
†Bianca Majurka	Herbert J. Ellis
†Beneath thy Window	Geo. H. Hucke
†By Starlight (March)	F. Sacchi
†Blumenlied	Gustave Lange
†Blake's Grand March	H. Hucke
†Berceuse	Francis Bohr
*Beethoven's Minuet	arr. B. Sheaff
*Community Medley	Emile Grimshaw
*Chop Suey	Emile Grimshaw
*Celtic Morn	Emile Grimshaw
*Comical Coons	Emile Grimshaw
*Campbell Kids	Emile Grimshaw
†Celia Gavotte	Norton Greenop
†Cromartie Polka March	R. Heath
†Coronet Grand Overture	H. J. Ellis
†Carnival of Venice	arr. H. J. Ellis
†Cordova Waltz	Juan Gomez
Come Back to Erin	arr. Calcott
†Clubmates	P. Troise
*Down the Mall	arr. Bernard Sheaff
*Dusky Dandy	Emile Grimshaw
*Darkey's Romance	Emile Grimshaw
*Dream Song	Emile Grimshaw
*Daddy Longlegs	Emile Grimshaw
†Don Ricardo March	A. M. Heath
†Darkie's Dream	arr. Geo. H. Hucke
†Darkie's Awakening	G. L. Lansing
†Darkie's Patrol	G. L. Lansing
†Deux Chansons (Chant sano Paroles and Chanson Triste)	Tschaikowsky
*Everlasting Waltz 1st & 2nd M 1/6	arr. Emile Grimshaw
†English Airs, Selection of old	G. H. Hucke
*For the Flag	Emile Grimshaw
*Florida Flo	Emile Grimshaw
†Fantasia on Airs from Martha	arr. G. H. Hucke
†Fantasia on Airs from Bohemian Girl	arr. G. H. Hucke
†Fiori d'Arancis	B. Persichime
†Frivolity	P. Quartermain
†Federation March	B. Sheaff
*Gems from the Classics	B. Sheaff
*Gems from the Overtures	B. Sheaff
*Gypsy Love	B. Sheaff
†Gordon Polka March	H. J. Ellis
†Grand Fantasia on Irish Melodies	G. H. Hucke
*Here's How	Emile Grimshaw
*Hibernians	Emile Grimshaw
†Hock Hapsburg March	Kral
†Handel's Celebrated Largo	arr. G. H. Hucke
†Hiawatha (Summer Idyll)	Niel Moret
*Indian Patrol	Emile Grimshaw
†Il Bacio (Valse Brillante)	Arditi
Irish Melodies, Fantasia on	G. H. Hucke
*Jack's Return (March)	Emile Grimshaw
†Jessamine Polka	H. J. Ellis
*Kentucky Memories	Emile Grimshaw
*Kilties The	Emile Grimshaw
†Killarney	Balfe

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*Lancashire Clogs	Emile Grimshaw
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†Lorna Polka March	R. Heath
L'Appassionata	Mario de Pietro
*Martial Moments, 1st & 2nd M 1/6	arr. Emile Grimshaw
*Moonlight and You	Emile Grimshaw
*Minuet (Beethoven)	arr. B. Sheaff
†Minuetti and Trio (Haydn)	arr. J. H. Syke's
†Mendelssohn's Spring Song	arr. G. H. Hucke
†Minstrel Songs, Medley of	arr. G. H. Hucke
†Moonlight Barn Dance	Emile Grimshaw
†Maritana Selection from	Wallace
*Nigger Minstrels	Emile Grimshaw
†Napoli Polka	H. J. Ellis
†Novar Grand March	R. Heath
†Narcissus	Ethelbert Nevin
*Operatic Memories	Emile Grimshaw
*Out West	Emile Grimshaw
†Old London Overture	G. H. Hucke
†Overture to Masaniello	arr. G. H. Hucke
†Over the Waves (Waltz)	J. Ros
*Plantation Episode	Emile Grimshaw
Pierrot's Serenade	Emile Grimshaw
Prairie Life	Emile Grimshaw
Pro Patria	Emile Grimshaw
†Padua Waltz	H. J. Ellis
†Polka Italienne	H. J. Ellis
†Park Crescent March	C. B. Burnand
†Poet and Peasant, Overture	Suppe
†Poppies and Wheat	G. H. Hucke
†Pierrot and Pierrette	Emile Grimshaw
Quicksilver Polka March	N. Greenop
Queen of the Night	H. J. Ellis
*Rachmaninoff's Prelude	arr. Emile Grimshaw
*Return of the Regiment	Emile Grimshaw
†Rialto Polka March	H. J. Ellis
†Romance Appasionata	F. Winslow
†Revelry Polka March	Emile Grimshaw
*Show Boat (1st & 2nd M. 1/6)	arr. Emile Grimshaw
*Sousa Scrap Book	arr. Emile Grimshaw
*Spick and Spanish	Emile Grimshaw
*Scotch Broth	Emile Grimshaw
*Sailors Don't Care	Emile Grimshaw
*Strauss Waltzes	Bernard Sheaff
†Sunshine of Naples	Mario de Pietro
*Snatches of Song	Emile Grimshaw
*Swanee Sing Song (1st & 2nd M. 1/6)	Emile Grimshaw
*Skaters Waltz (1st & 2nd M. 1/6)	arr. Emile Grimshaw
†Spanish Serenade	K. Selbini
†Santiago (Spanish Waltz)	arr. Folkestone
†Skipping Rope Dance	H. J. Ellis
Tropical Life	Emile Grimshaw
*Tattoo	Emile Grimshaw
*Tune Tonic	Emile Grimshaw
Up to Date Polka	A. M. Heath
*Vodka	Emile Grimshaw
†Viva La Liberta	Mario de Pietro
Valse Sympathie	Emile Grimshaw
†Verice Polka	H. J. Ellis
†Valetta Polka March	H. J. Ellis
*Wales	Emile Grimshaw
Whistling Nig	Emile Grimshaw
†Washington Post March	Sousa
You and a Canoe	Emile Grimshaw

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THE BANJO IN A FAMOUS PICTURE

By G. A. KEELER.

I am indebted to Mr. Harry Burch, of Worthing, who, on reading my recent article in "Pickings," has kindly sent me a fine coloured reproduction of the painting, by Walter Greaves, of "Hammersmith Bridge on Boat-Race Day," where, on the left of the picture, are depicted four "nigger minstrels," one of whom is playing a banjo.

Many people, I am told, consider this is Greaves' best picture. It is done, says an expert, in his own natural style, unaffected by Whistler, who influenced much of his work. There is no attempt here at highbrow art, but simply a painting of a scene as Greaves saw it, with horse-buses and nigger minstrels and the whole motley crowd of a boat-race day. It is as a painter of scenes and not of portraits or figure groups that Greaves is best known. In 1921 he was elected an honorary member of the Chelsea Art Club, an honour which up to that time had only been conferred on Sargent, the famous portrait painter. Greaves died in hospital in 1930 at the age of 84.

I do not know the date of this picture, or whether it is still on view at the Tate Gallery, where it could be seen in pre-war days, but fixed on the side of a bus shown in the picture is an advertisement to the effect that the Oxford Music Hall is "nightly," and on the side of a second bus appears the announcement "Cremorne will open in May." Cremorne Gardens, very popular for amusements of the day, were situated near the old wooden Battersea Bridge on the north side of the Thames, and I was taken to the Gardens when a very small boy over 60 years ago by my father. The Cremorne Gardens were closed in 1877, so that the banjo Greaves' painted was the instrument as it appeared in the 1870's. Needless to say, Mr. Burch's thoughtful gift has been the means of adding yet another lantern slide of the banjo to my collection.

THE E. G.

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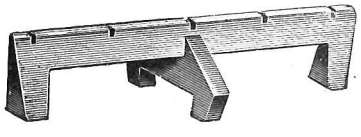

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BREVITIES FOR BEGINNERS

Take care of your instrument; keep it in good playing order and value its reliability and appearance.

* * * *

Play the type of solo you really like and only those you can play confidently and well. Unless *you* are favourably impressed with a solo, you cannot expect it of your audience.

* * * *

Any player's greatest critic should be—the player himself. Find out what are your weak points; you can't start a cure until you know these.

* * * *

Having tuned your instrument up to pitch, try and keep it there. You will obtain better results and your strings will last longer.

* * * *

Protect your instrument from dust, damp and damage by keeping it in its case when not in use. Never allow the weight of the instrument to rest on the bridge.

* * * *

Technique is a fine thing, but only a means to an end. The cleverest technique in the world is useless without expression; like a jumble of words, it has no meaning.

* * * *

Every fretted-instrument player knows, or should know, that the names of the notes at the twelfth fret are the same as the open strings. All that is necessary, therefore, to find the name of a note at any fret higher than this is to substract twelve from the number of the fret at which the note occurs. For example, to find the note that occurs at the fifteenth fret on the first or any other string take away twelve; then think what note occurs at the third fret which will have the same name.

* * * *

All musical instruments should be periodically overhauled. If you play the plectrum-guitar, slide the tip of a finger under the first and second plain wire strings to see that they are free from rust. Apply a touch of oil to the tuning gears; make certain that the bridge is in its correct position and clean the fingerboard—particularly at the sides of each fret.

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THE BIG BANJO SHOW!

By BYRON DAVIES, F.R.S.A.

I only know what I'm told: that the Concert to take place at the Wigmore Hall, June 26th, is the biggest thing yet! That is the opinion of many "old timers" who have attended the Banjo Concerts of bygone days. If it be true, then it is the result of people rallying round me, as a sort of "Leader" in this new Banjo movement and so generously giving their services.

What a "Bill" it is: I'm mighty proud of it! Here are the names of those taking part: Fulham B.M.G. Band; Islington B.M.G. Band, conducted by Bernard Sheaff and Ed. Fairs; Frank Lawes; Thos. Edwards and W. Morse; Ronga Brothers (Mandolin and Guitar); Alfred Lloyd; Will Brewer; George Morris; Tcherniak and Sisley (Balalaika and Guitar); Lauderic Caton (Guitar); Fred. C. Musselbrook; Jeffery Brothers; Teddy Dupree (Comedy). I give the names in quite haphazard order, and perhaps I could include a mention of myself, compering the show, because I once had the compliment that "If chin-wag were music, I would be a jazz band myself!" Tommy Best, who has had such unique experience at playing for Banjo Concerts and who so often accompanied A. D. Cammeyer, will be at the Piano.

With such a full programme, there must not, of course, be an idle or a soundless minute: the Concert will have to enjoy the same quick-fire presentation as a Palladium production. I must do my best to run it as I would imagine George Black would run a Banjo Concert. I therefore hope that everyone will attend early, so as to be in their places at the commencing time of 2.45 p.m.

People are coming from almost every part of the country, including the Midlands, North and West of England. It may be a long time before they can come to London again, so I have determined to make 26th June a full Banjo day. To this end I have hired Cowdray Hall, Henrietta Place (within about a minute's walk from Wigmore Hall), for a Meeting in the evening, starting at 7 o'clock. The purpose is to outline and discuss plans for the National Society of Banjoists, which, as from the date of the Concert, will, I hope and anticipate, be an organization in full working action. Admission to the Meeting will be free, and an Agenda will be distributed. If any reader of "Pickings" has an item for the Agenda would he please write to me c/o "Pickings." Every effort will be made to produce the Handbook of the Society by 26th June; this will outline the Constitution, Objects, Plans, Conditions of Membership, etc. We hope to have a brisk and constructive meeting, and to get the views of Banjoists (amateur and professional) from various ports of the country. Altogether it should be a lively, Banjorial day!

Tickets are already in much demand, and we expect a "Full House": early application is therefore advised to secure seats in the best positions.

And here is a bit of further news: soon after the events scheduled for 26th June a further concert will be held, and for this I already have some half-a-dozen artistes and a Band. I have it in mind that it will be "Admission Free" to all Members of the Society, and it may be possible to give further details on the "26th" . . . when also I hope to make the personal acquaintance of some of my many dozens of correspondents.

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SCENA CAMPESTRE. SINFONIA.
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IL BACIO Valse Brillante
Arditi. arr. Persichini

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JOTTINGS

CELEBRITIES AND FRETTED INSTRUMENTS.

We have occasionally mentioned in this paper the names of world-famous people who have taken a keen interest in fretted instruments. Famous opera singers who greatly admired our instruments and played them personally were Jean and Edouard de Reske, clever performers on the guitar; Madame Emma Eames, Francesco Tamagro and Lilian Nordica (the banjo), and Calvé, Campanari, Madame Mantelli, and Sig. Bevignani, each of whom was a keen mandolin enthusiast.

THREE BEES.

Lionel Broadwood, a present-day member of the old-established piano firm, who, by the way, made and supplied a piano to Beethoven, had lessons on the banjo. Lionel Broadwood was always a great banjo enthusiast, and prefers the plectrum method of playing.

BUSY PLAYERS.

Many fretted-instrument players are doing good work with E.N.S.A. in a professional capacity; others are contributing musical items at local concerts promoted by war-time organisations. More amateur clubs have gone into uniform, and are making so many public appearances that they are acquiring almost the professional manner. By the way, we were once informed by an enterprising band leader that "the members of his club will in future wear uniforms at their public appearances. These at first (he wrote) are to consist of a coat and cap, *the rest to be added at a later date.*"

STRINGS AND THINGS.

Before the war there was wide diversity of opinion as to the best method of stringing a banjo. It was not only a question of whether to use wire, silk, or gut strings, but some players preferred one gauge and some another. Some years ago we introduced the Silkamin banjo third with great success. This string was made from pure floss silk, wrapped with fine aluminium wire and burnished. We have been unable to supply Silkamin strings for many months owing to the Government ban on the use of both silk and aluminium for string-making. Other materials that can no longer be used for string manufacture are nickel and copper. The alloy named Monel contains over sixty per cent. of nickel. "Monel" is the name of its American inventor.

COPPER BURNISHED FOURTH.

The most popular fourth string for the banjo is probably the Copper Burnished. This consists of pure floss silk wrapped with fine copper wire hand polished. We have been without these for over two years, but, fortunately, have recently been able to obtain a further limited supply. The present price, while they last, is 2s. each.

THE UNPLEASANT JARR

If a string emits a buzzing sound when vibrated it is not necessarily the fault of the string. It is probably because there is a loose part of the instrument that is vibrating in sympathy. This may be a loose bracket, tailpiece, finger-plate, or machine-head button. This jarring effect can happen even on a piano. A pianist of our acquaintance worried for weeks because a certain note would constantly buzz. His young child removed the defect and prevented its recurrence simply by taking the key from the lock of the instrument and losing it.

STUDY YOURSELF.

A "Pickings" reader who has also noted with interest the L.C.C. poster mentioned in a previous issue of this paper on which the two outstanding words are "Study Yourself" has written to ask if we can quote the well-known couplet and give the name of the author.

Yes, here they are:

"Study yourselves and, most of all, note well.
Wherein kind Nature meant you to excel."

LONGFELLOW.

BANJO CONCERT

SATURDAY AFTERNOON, JUNE 26TH,
2.45 p.m., at
WIGMORE HALL,
WIGMORE STREET, LONDON, W.1.

For particulars of Artists
See THE BIG BANJO SHOW, Page 5.

Tickets, including Tax, 5/- and 2/6, obtainable from National Society of Banjoists, 7 Lexham Gardens, W.8; The Wigmore Hall, and Emile Grimshaw & Son, 54/55 Piccadilly, London, W.1.

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COLLEGE SONGS.
"Camptown Races"; "Kingdom Coming"; "My Bonnie"; "Polly-Wolly Doodle," etc.,
Words and Music,
with Banjo and Ukulele accompaniment.
Price 2/9, Post Free.
Forty-eight pages.

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THE AMATEUR CONCERT PARTY

By CONCORD.

I was in a pleasant country village talking to an old resident by the wireless pole in his garden. "We've never had such a concert here," he said, "as when you brought that party over three years ago."

The concert party to which the old man referred consisted of an incredibly inefficient banjo, mandolin and guitar orchestra and a few singers and entertainers.

I was rather astonished by the old man's remark, because he can listen whenever he likes to excellent B.B.C. programmes, and has doubtless heard many great artistes. When I mentioned this fact to him, he said that he preferred any ordinary programme at the village hall to any wireless concert.

And that is an opinion held by many. I feel very sure that there is no possible chance that wireless will oust the ordinary concert, or that listening to music will ever be so satisfactory as is the actual playing of it.

Most players of fretted instruments enjoy playing with others, and all students should take up duet or trio playing as soon as they dare. Later on, orchestral practice offers still greater opportunities for benefit and interest.

In some districts, however, where there are not enough instrumentalists to form an orchestra a solution can be found in the Concert Party which finds room for everyone—instrumentalists, vocalists, would-be actors and budding comedians. In addition to instrumentalists, about six other members will be required, and the most valuable of these will probably be the humorists, because with at least one really good comic in the party, success is practically assured. Audiences will put up with a lot if only now and again they are made to laugh.

The players should accompany all choruses and concerted items. This will probably necessitate the writing of instrumental parts, which is not a difficult matter. The players might give at least a couple of selections in each half of the programme and might remain seated on the platform during the whole of the performance. In addition, solos or duets could be given by the higher skilled players.

A soloist should not forget the little smile and bow in acknowledgment of applause, and encores should be prepared beforehand in readiness. Of course, there must be an unmistakable desire for more before the second piece is played.

Every public player who uses the softer strings, such as gut or silk, is advised to keep some partly used ones handy in his case, so that after an untimely breakage the troublesome stretching of a quite new string after it has been fixed will be avoided. The already stretched string will be found to settle almost immediately.

With good advertising, a Concert Party may be made to pay very well indeed. Certainly it should earn enough to pay expenses, and it can be of considerable help to local and other charities. There is plenty of useful experience and splendid fun to be gained, and the player who is looking out for either should look for his entertainers at once.

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YES OR NO?

ANSWER TO QUESTION ON PAGE 2.

The answer to this question is "NO." To many it may seem remarkable that it should be necessary to ask such a question, because it would seem that any player could not be expected to do any more or any less than play exactly what is written.

But dance music differs considerably from any other sort of music, and rhythmic effects are often obtained in unorthodox ways; it is often a player's ability to play what is not in the printed part that makes him a valuable asset to the musical ensemble.

Any dance pianist who played only what was written in the printed part would be considered by those who know to be no better than a third-rate amateur; no dance drummer could hold his job if he played only what was in the published part. It is the same with the guitar. The printed part, as a rule, gives nothing more than the harmony, with perhaps a few suggestions for variations of rhythm here and there, but the experienced guitarist will play a lot more than is to be found in the printed part.

Some readers may ask "Why cannot dance orchestra parts be scored exactly as they should be played in order to produce the very best effects?"

The answer to this is that a tune has to be arranged and published so that it will suit the majority of the dance bands who will play it eventually. It would not be a good thing for all the dance bands to play exactly alike. The experienced players make tactful deviations or the outstanding band leaders use special arrangements.

Even when reading from manuscript there will probably be many little differences. Good dance players know many little tricks which they do not advertise. The beginner who is enterprising listens to the experts or takes lessons from the best and most experienced players he can find.

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